

3 October

SAINT THERESA OF THE CHILD JESUS

Introit

7. The Lord nur-tured and taught her ; * he guard-ed her as the ap- ple of his eye.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 7-measure vocal line. The lower staff is a bass clef with a 4-measure organ accompaniment. The organ part features a steady eighth-note accompaniment in the left hand and block chords in the right hand.

As the ea- gle spreads its wings to car- ry its young, he bore her

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a 7-measure vocal line. The lower staff is a bass clef with a 4-measure organ accompaniment. The organ part continues with the same accompaniment pattern as the first system.

on his should- ers. The Lord a- lone was her lead- er.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a 7-measure vocal line. The lower staff is a bass clef with a 4-measure organ accompaniment. The organ part concludes the piece with a final chord.

Psalm at the Introit : Psalm 102

7. My soul, give thanks to the Lord, * all my be-ing, bless his ho- ly Name.

Musical score for the first system of Psalm 102. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The treble staff contains a melodic line with eighth and quarter notes, and a final half note with a fermata. The bass staff provides harmonic support with chords and some melodic movement, including a section marked with a 'g' in a box. The piece concludes with a double bar line.

Doxology

7. Glo- ry be to the Father, and to the Son, and to the Ho- ly Spir- it. * As it was in

Musical score for the second system of the Doxology. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The treble staff features a melodic line with quarter and eighth notes, and a final half note with a fermata. The bass staff provides harmonic support with chords and some melodic movement, including a section marked with a 'g' in a box. The piece concludes with a double bar line.

the beginning, is now and ev- er shall be, world with-out end. A- men.

Musical score for the third system of the Doxology. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The treble staff features a melodic line with quarter and eighth notes, and a final half note with a fermata. The bass staff provides harmonic support with chords and some melodic movement, including a section marked with a 'g' in a box. The piece concludes with a double bar line.

3 October

SAINT THERESA OF THE CHILD JESUS

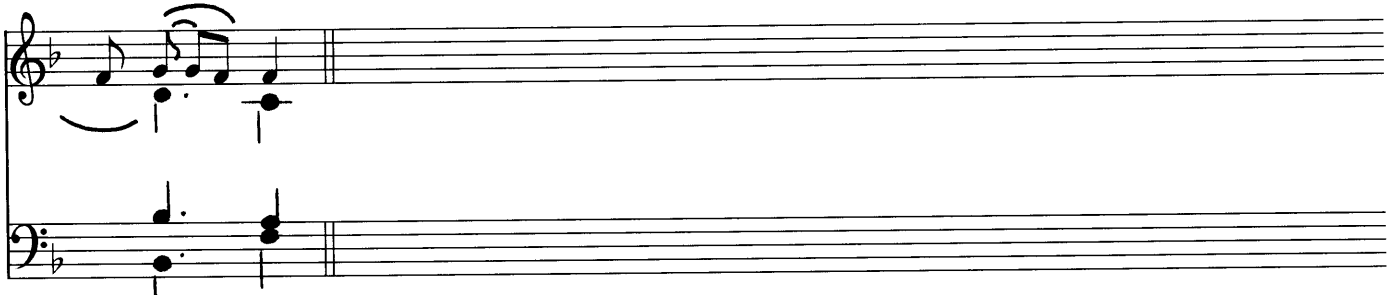
Responsorial Psalm

6. As a fa-ther has com- pas- sion on his child- ren, the Lord has pit- y on those



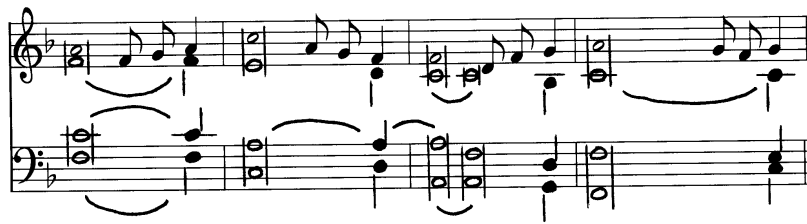
Musical notation for the first part of the psalm, featuring a treble and bass staff with lyrics "6. As a fa-ther has com- pas- sion on his child- ren, the Lord has pit- y on those". The melody is in G major and 4/4 time, with a simple organ accompaniment.

who fear him.



Musical notation for the second part of the psalm, featuring a treble and bass staff with lyrics "who fear him.". The melody continues from the first part, with a simple organ accompaniment.

Refrain melody by Columba Kelly, O.S.B. Harmonization by Samuel F. Weber, O.S.B.



Musical notation for the refrain, featuring a treble and bass staff. The melody is in G major and 4/4 time, with a simple organ accompaniment.

Psalm 102

My soul, give thanks *to the Lord*,
all my being, bless his *holy Name*.
My soul, give thanks *to the Lord*
and never forget *all his blessings*. (R.)

The love of the Lord is *everlasting*
upon those who hold *him in fear* ;
his justice reaches out to *children's children*
when they keep his covenant *in truth*. (R.)

The Lord is *compassion and love*,
slow to anger and *rich in mercy*.
His wrath will come to an end ;
he will not be *angry for ever*. (R.)

3 October

SAINT THERESA OF THE CHILD JESUS

Alleluia

7. Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

The Alleluia section consists of two staves. The upper staff is a vocal line in G major (one sharp) with a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F#4. The lower staff is an organ accompaniment in G major, starting with a bass line of G2, B1, and D2, followed by chords of G2-B2-D2, G2-B2-D2, and G2-B2-D2.

Verse

7. Bless- ed are you, Fa- ther, Lord of heav-en and earth, be- cause you have re-vealed

The first part of the Verse section consists of two staves. The upper staff is a vocal line in G major (one sharp) with a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F#4. The lower staff is an organ accompaniment in G major, starting with a bass line of G2, B1, and D2, followed by chords of G2-B2-D2, G2-B2-D2, and G2-B2-D2.

the mys- ter- ies of the king- dom to lit- tle ones.

The second part of the Verse section consists of two staves. The upper staff is a vocal line in G major (one sharp) with a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F#4. The lower staff is an organ accompaniment in G major, starting with a bass line of G2, B1, and D2, followed by chords of G2-B2-D2, G2-B2-D2, and G2-B2-D2.

SAINT THERESA OF THE CHILD JESUS
OFFERTORY

1. Now there a- bide faith, hope, and char- i- ty, these three, but the great-est of these

is char- i- ty.

Psalm tone by Tobias Colgan, O.S.B., alt. Harmonization by Samuel F. Weber, O.S.B.

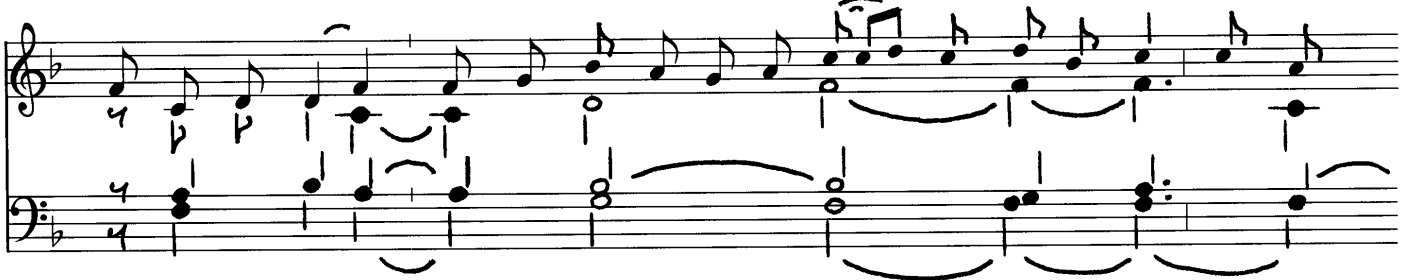
Psalm 33

- | | |
|--|---|
| <p>1. Come, <i>children</i>, hear me ;
I will teach you the fear <i>of the Lord</i>.
Turn from evil <i>and do good</i> ;
seek and strive <i>after peace</i>. (R.)</p> | <p>3. I will bless the Lord <i>at all times</i> ;
his praise shall be ever <i>in my mouth</i>.
Glorify the <i>Lord with me</i>,
let us together <i>extol his name</i>. (R.)</p> |
| <p>2. The Lord is close to the <i>brokenhearted</i> ;
and those who are crushed in spirit <i>he saves</i>.
Many are the trials <i>of the just</i>,
but out of them all the <i>Lord delivers</i> them. (R.)</p> | |

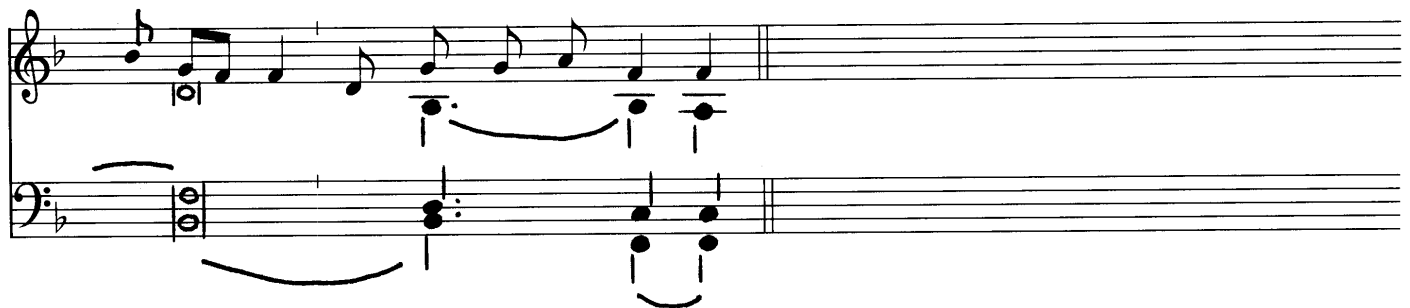
SAINT THERESA OF THE CHILD JESUS

Communion

6. Un- less you change * and be- come like lit- tle child- ren, says the Lord, you shall



not en- ter the king- dom of heav- en.



Psalm 130



1. O Lord, my heart *is not proud*
nor haughty *my eyes*.
I have not gone after things too **great**
nor | **marvels beyond** me. (R:)

2. Truly I have set my soul
in *silence and peace*.
A weaned child on its mother's **breast**,
even | **so is my soul**. (R:)

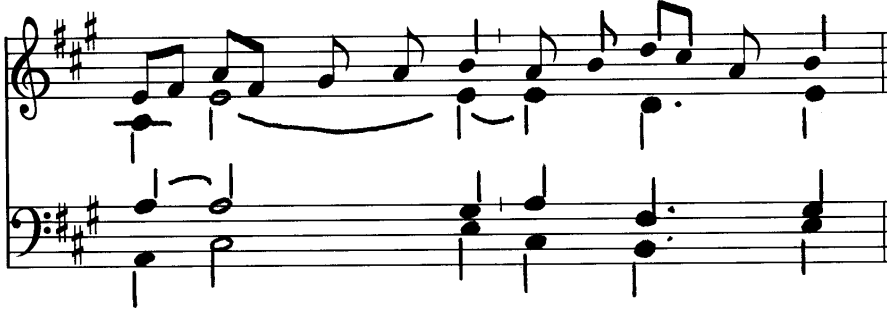
- A 3. O Israel, hope in the Lord
D both | **now and for ever**. (R:)

15 October

OUR HOLY MOTHER SAINT THERESA OF JESUS

Responsorial Psalm

7. My heart sings for joy to the living God.



A B C D E F

Psalm tone melody by Columba Kelly, O.S.B. Harmonization by Samuel F. Weber, O.S.B.

Psalm 83

A How lovely is *your dwelling place*,
B Lord, *God of hosts*.
E My soul is longing *and yearning*,
F is yearning for the courts of the **Lord**. (R̄)

A The sparrow herself finds *a home*
B and the swallow a nest *for her brood* ;
C she lays her young by *your altars*,
D Lord of hosts, my king and *my God*.
E They are happy, who dwell *in your house*,
F for ever singing your praise. (R̄)

A One day within *your courts*
B is better than a *thousand elsewhere*.
E The threshold of the *house of God*
F I prefer to the dwellings of the wicked. (R̄)

A For the Lord God is a rampart, *a shield* ;
B he will give us his favor *and glory*.
C The Lord will not refuse any good
D to those who walk without **blame**.
E Lord, *God of hosts*,
F happy the man who trusts in you. (R̄)

Alleluia

8. Al- le- lu- ia. * *ij.*

Verse

8. Who- ev- er loves me will keep my word, and my Fa- ther will love him, and we

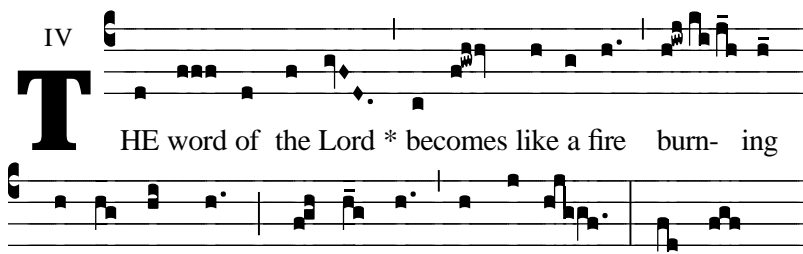
shall come to him and make our dwell- ing- place with- in him.

3 October

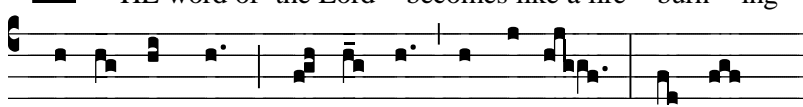
OUR HOLY MOTHER SAINT THERESA OF JESUS

OFFERTORY


IV



T HE word of the Lord * becomes like a fire burn- ing

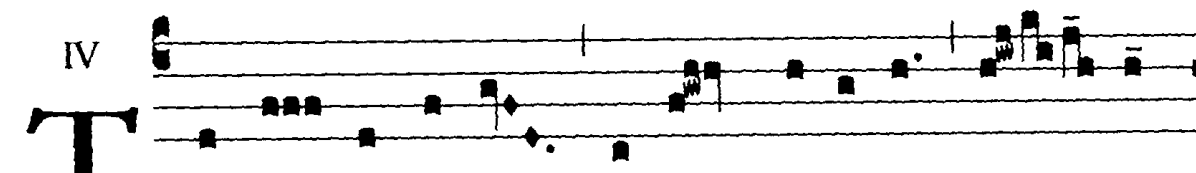


with-in my heart, im-prisoned in my bones ; I grow

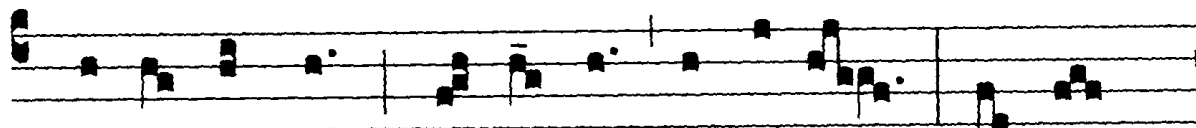


wear- y hold-ing it in, and I can-not en-dure it.

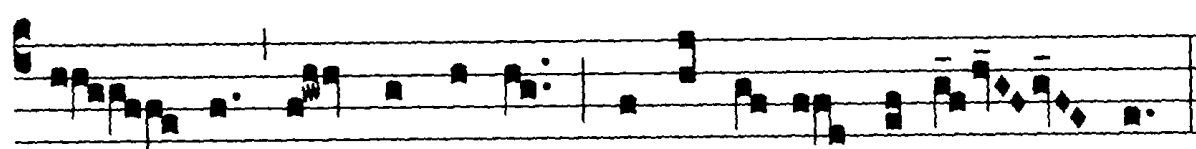
IV



T HE word of the Lord * becomes like a fire burn- ing



with-in my heart, im-prisoned in my bones ; I grow



wear- y hold-ing it in, and I can-not en-dure it.

3 October

OUR HOLY MOTHER SAINT THERESA OF JESUS

OFFERTORY

4. The word of the Lord * be-comes like a fire burn- ing with-in my heart,

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a vocal melody with lyrics: "The word of the Lord * be-comes like a fire burn- ing with-in my heart,". The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment. The music includes various note values, rests, and dynamic markings such as *mf* and *ff*.

im- pris-oned in my bones ; I grow wear- y hold- ing it in,

The second system of musical notation consists of two staves. The upper staff continues the vocal melody with lyrics: "im- pris-oned in my bones ; I grow wear- y hold- ing it in,". The lower staff continues the organ accompaniment. The music includes various note values, rests, and dynamic markings such as *mf* and *ff*.

and I can- not en- dure it.

The third system of musical notation consists of two staves. The upper staff continues the vocal melody with lyrics: "and I can- not en- dure it." The lower staff continues the organ accompaniment. The music includes various note values, rests, and dynamic markings such as *mf* and *ff*.

Chant melodies and organ harmonies arranged after traditional sources by Samuel F. Weber, O.S.B. © 2005
Saint Meinrad Archabbey, St. Meinrad, IN 47577-1010 U.S.A. All rights reserved. EMAIL : webersf@wfu.edu

3 October

OUR HOLY MOTHER SAINT THERESA OF JESUS

OFFERTORY VERSE

O God, you are my God whom I seek ; for you my flesh pines and my soul thirsts * like

Musical notation for the first line of the Offertory Verse. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and ties.

the earth parched, life-less and without water.

Musical notation for the second line of the Offertory Verse. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody continues in the treble clef, and the organ accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and ties.